

News of Photoplays and Photoplayers

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"Heart That Sees" Reveals a Heroine

Touching Story in the Films of the Devotion of a Blind Girl to Her Lover.

In a "Fair Exchange" Another Love Story Is Told of a Fickle Girl and a Faithful One.

T. N. Heffron, of the Thanhauser Los Angeles forces, was the director who put on "Marble Heart," the two-reel film. It is the story of a heartless woman who jilts a sculptor, from the play by Charles Selby. Marguerite Snow played the jilt and James Cruze the jilted. The subject tends to show that woman prefers riches to talent, for the sculptor who woos the beauty is highly artistic—on the style of moving picture directors—and the man she wedds has scads of money, but little else.

"The Heart That Sees" (Imp)—King Baggot, a hunchback, is the greatest epicurean in New York. He is charitable to the poor and very sensitive of his deformity. With all his goodness no woman has ever loved him. He takes an interest in the case of a poor blind girl and gives her and her brother a home with himself and mother. The oculist and the blind girl learn to love each other. He tries to keep his deformity from her, but she discovers it with her sense of touch, unbeknown to



Rosanna Logan (Reliance)

him. He finally restores her sight and is about to leave the country so that she may never see him as he is, but she tells him she has long known of his disfigurement and that it will make no difference in her love for him, because after all, "The Heart Sees Best."

"A Fair Exchange" (Victor)—A rich young man is attached to his father's stenographer. Knowing her character, the father objects, disowning his son when he persists in his attentions to the girl. In the grip of poverty, the girl's true nature is disclosed, and the gentleness and goodness of her sister is revealed. The insincere girl finally rejects her lover, who is aided by the good sister. Father and son are reconciled, the latter realizing that he had chosen the wrong sister. An embezzling clerk in the father's employ finds favor with the fickle girl, and an elopement is arranged. Through an error, the elopers carry away a suit case containing embezzled funds, the other case, containing the embezzled funds, is knowingly restored to the rightful owner by the sincere sister.

"Billy's Adventure" (Gem)—Violet Horner is in love with Billy Quirk. Her father dislikes him and tells her to marry the son of a friend. Incensed at this, the elder Quirk tells Violet's dad that he (Horner) will beg Billy to marry his daughter. Horner takes the bet. To keep Violet away from Billy, she is sent to a boarding school. Billy, disguised as a girl, gets into the same school and nearly wrecks it. The ruse is discovered by the principal. Billy persuades Violet to elope with him, and while running to the parson, they bump into her father, who calls an officer, but Billy gives the cop the slip. Later, Mr. Horner gets a letter from his old friend, Captain Spar (who has settled in the Canary Islands), telling that his son, the Prince, will call. Violet steals this letter and shows it to Billy, who conceives the idea of hiring a couple of tramps. He makes them up as Zulu slaves, and himself as the Prince. In this disguise they go to the Horner home, where they get dad's goat. Pa Horner phones to Billy's dad to have Billy come over to marry Violet, and collect the wager that the young folks may have as a wedding present.

FAMOUS PLAYERS PRESERVE THE ART OF GREAT DRAMATIC STARS

The Great Classic Dramas of the Past and Present Will Soon Be Placed Within the Means of All.

"A practical idealist is a person we sometimes hear about but seldom see. In a recent interview with him recently Mr. Adolph Zukor, President of the Famous Players, revealed himself as a real type of this rare person.

The thing that appeals most strongly to him in his work of producing famous plays by famous players in motion pictures, is that he is preserving for all time the great achievements on the stage of actors and actresses whose names alone might otherwise be the only mementos left us some day, just as the

Mr. Zukor believes that the film is a more eloquent and accurate medium for interpreting great stories and great dramas than the stage itself. "On the latter," he says, "much of the story must be omitted from the setting for the sake of saving time; and, furthermore, a lot of situations which are only described in the book can readily be shown in a rapid series of pictures.

"A succession of pictures is the most vivid description of a train of thoughts. The motion picture is, therefore, a continuous series of thought illustrations,



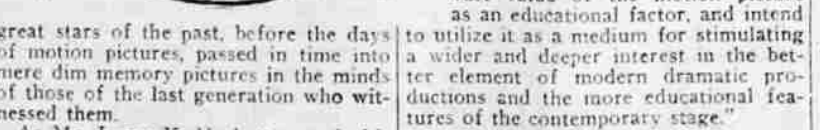
Adolph Zukor



My Ladies' Boot (Majestic)



The Country Cousin (Nestor)



Dolores Cassinelli (Essanay)

direct, lucid, graphic, vivid. It is the mirror of the incidents and emotion in a moving train of thoughts. The mirror can describe an article more perfectly than the most complete and comprehensive language of words can indicate—and the eye is the human mirror.

"We realize and recognize the vast value of the motion picture as an educational factor, and intend to utilize it as a medium for stimulating a wider and deeper interest in the better element of modern dramatic productions and the more educational features of the contemporary stage."

As a matter of fact, the motion picture is destined to be an active agent of improvement in standards all along the line. Its success will more and more depend upon its improvement from a literary, artistic and mechanical standpoint than upon big advertising, sensational features, exaggerated press notices and the thousand other tactics used by theatre agencies to attract the patronage of the public.

The motion picture has also done wonderful work in exacting from the actors and actresses who perform before the camera a perfection of movement and expression that the stage seldom expects except from its great stars. Paint and powder, tricks of voice and movement, the glamour of light and color and painted scenery help out on the regular stage when the performers themselves fall short in their art. But on the screen these artificial agents play no part whatever. The performers must have expressed themselves in their different roles before the camera with perfect simplicity and grace of movement, without the least exaggeration, awkwardness or crudity, otherwise the picture will show them up to ridicule or contempt.

"Among the reasons given by Mr. Frohman why Shakespearean plays and the other great classics have failed to draw on the stage were, 'inadequate interpretation,' and 'unauthoritative artists.' These obstacles will no longer exist when the Famous Players have accomplished the work we see ahead for them in the proper reproduction of these great dramas of the past."

An Angel That Proved Very Human

Thanhauser Film of Strong Dramatic Interest.

One of the first acts of C. J. Hite, in his added office of managing director of the Majestic Company was the signing of a well known actor. Mr. Hite is widely known for his ideas and enterprise.

"Angel of the Canyons" (American)—Jim Beverley was an untrained, natural artist. His sweetheart, Madge, often visited him while at work in the mountains, but never completely sympathized with his work. She wanted his whole love and attention.

Bill Hogan was much beloved by Pretty Carrie, but he, being also in love with Madge, ignored her. Bill felt that Jim's ability to paint was what had won Madge's heart.

In a cosy part of the canyon lived charming Pauline, commonly called "The Angel of the Canyon," because of her many good deeds for the villagers. One morning she saw the artist at work with Pretty Madge gazing petulantly at his canvas. She saw them quarrel, Madge fly toward the house, and Jim turn angrily toward his work. Then she stepped close beside him and he, thinking it Madge,

HOW A LEADING LADY KEEPS UP WITH CHANGES IN COSTUME

Miss Lottie Briscoe Goes to See Herself Appear on the Screen in Order to Keep Up to Date.

Little do the patrons of the photoplays suspect the trials and tribulations of the leading lady in preparing properly to play which unfolds without a pause before their delighted eyes. Much has been written of the hardships of the legitimate stage, but little of the worries of the chief exponents of the silent drama.

In order to ascertain how a leading lady manages to keep up with the demands of the situation the writer called recently on Miss Lottie Briscoe and asked, "How do you manage about clothes in all these lightning changes on the screen?"

"Why," she said, "we just have to have them by the dozen. 'In the last film in which I appeared I wore no less

than fourteen different costumes; and I find that fourteen trunks barely hold the wardrobe I have accumulated thus far in appearing as a leading lady in the pictures."

"Do you speak from experience with the legitimate drama in comparing the demands of the motion picture upon your personal appearance?"

"Yes, indeed. I went on the stage when I was four years old, playing the little boy in 'The Runaway Wife,' for McKee Rankin. After that I starred for three years in 'Editha's Burglar.' Succeeding that I was engaged by Miss Whistal and starred in New York in his big success for 'Fair Virginia.'"

"DIFFICULTY WITH THE GERRY SOCIETY."

"Those were the days before the various Children's Societies had sprung up all over the country for the purpose of driving children from the stage. The most notable of these, in the States, is the Gerry Society, of New York, named after its founder. I came into conflict with him when Augustin Daly engaged me for 'Puck' in 'A Midsummer Night's Dream,' when, after rehearsing with Mr. Daly and Miss Ada Rehan up to the night of the production Mr. Gerry stepped in and prevented my performance."

"SPURNS A BRIBE TO QUIT ACTING."

"He sought to solace my feelings with a present of a ten-dollar gold piece, which I flung back at him, telling him I would sooner play with Miss Rehan than have all his money. (By the by, a ten-dollar gold piece is the equivalent of two pounds in English money, which I learned on my trip over to your side in the summer of 1911.)

"After this I went out starring as Dick in 'The Two Little Vagrants,' which was

Lubin to play opposite Arthur Johnson, and I am still with this company."

"Is the picture work harder than the stage to you?"

"In some respects it is, but in others it is easier. It is certainly easier than stock, for in stock in this country we play a matinee every day and a show at night, so that we have to rehearse the next week's piece at 9 o'clock in the morning, and when you are in a first-class company in a big town, it can be seen how little time a lady has for herself when she rehearses at 9 o'clock in the morning, is in the theatre from 1 to 5.30 in the afternoon and from 7.30 until 11.15 at night. You have to find time to study out of that, and what is as equally as important in stock, arrange for your next week's clothes."

"A BIG WARDROBE IS ESSENTIAL."

"On the other hand, in picture acting one usually commences at 9 o'clock in the morning, and with an interval for lunch, one is through about 5.30. Of course, there is still the same trouble about clothes, for these have all to be thought out and arranged so as not to clash in the evenings."

"I may say that my extensive stock experience has been a great help to me in pictures, for it enables me to play any line of business I may be called upon to undertake."

"WATCHES HERSELF IN THE PICTURES."

"Do you ever see yourself in the pictures?"

"I always make it part of my business to go twice a week to see not only our own releases, in which I appear, but also the releases of the other prominent firms. On the same principle that when an actor is not working he goes to the theatre to see other plays and players."

An Indian Plot With Unusual Features

In the "Tragedy of Eagle Mine" a White Man Marries an Indian Girl, and Trouble Follows.

An Exciting Essay Story of Frontier Life With All Its Exciting Incidents Is Told in "Broncho Bill's Grit."

"The Tragedy of Big Eagle Mine" demonstrates the fact that it is not essential to have a band of redskins, cowboys and soldiers to produce a genuine Indian feature. Kalem has made a number of thrilling and spectacular western subjects on a large scale from historical data and their latest special feature in two parts is somewhat of a departure. The appeal of "The Tragedy of Big Eagle Mine" is more through the strength of its intensely dramatic story and the skill of the players who portray the leading roles.

The opening scene, which shows two Indians tracking a bear is particularly novel and striking.

Miss Jane Wolfe, the noted character artist, and Mr. Carlyle Blackwell, the leading man, have parts well suited to their exceptional talents. The story, in brief, is as follows:

Morton, a lone settler, is rescued by Laughing Water and Big Eagle when he meets with an accident while tracking a bear. He is tenderly nursed by the Indian girl and later makes her his



Carlyle Blackwell (Kalem)

wife. Big Eagle shows the white man a vein of gold which he has discovered among the rocks.

Five years pass and a child comes to brighten the primitive home. Morton is called to the east and forsakes his Indian wife, taking the boy with him. The tribe refuses to accept Laughing Water and she becomes a wanderer.

Twenty years later Morton sends his son to investigate conditions at the mine, which he appropriated from Big Eagle. The son, John, has just been married and takes his bride west on the honeymoon. Finding he cannot handle the situation, John telegraphs for his father. The elder Morton is confronted by Laughing Water and refuses to recognize her. Thirsting for revenge, Big Eagle sets off an explosion of dynamite when Morton, with John and his wife, is in the mine, and pays the penalty with his own life. Laughing Water begs for the body of her son, which she tenderly carries to the rude cabin where he was born.

"Broncho Bill's Grit" (Essanay)—Broncho Billy, intoxicated, enters Brown's general store, knocks over a barrel of brooms, and is about to help himself to the chewing tobacco, when the grocer interferes. Brown finally shoots Broncho Billy in the wrist. Mary Walker, a village ends and, discovering Broncho Billy suffering from the wound, washes and bandages it for him. The following day Broncho Billy calls on Mary to thank her for her kindness. Mr. Walker, overhearing the conversation, intrudes and orders the cowpuncher off his premises. That afternoon, the sheriff having been informed of the episode at the grocery store, tells Broncho Billy that he is a detriment to the community and to leave town immediately or take the consequences. The following day Mary's brother takes several horses to the nearby town to sell. The sale is made in good order, until the weak son meets a gambler. The gambler has no trouble in getting the son intoxicated and taking his money from him by a clever gambling scheme. Broncho Billy enters the saloon and is not pleased when he sees Mary's brother gambling the watch with the fair face of his sister in it. Broncho Billy holds up the gambling joint, restores the money to its owner, and takes the half-paralyzed form to his home. The rest of the story is very interesting.

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